

Emotional Empathy and Multiplex Derangement of Childhood in The Kite Runner: A Study of Cultural Upheaval and Collective Identity

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Abstract

The Kite Runner by Khaled Hosseini is a work of narrative empathy with aspects of emotional empathy and multiplex derangement of childhood in fiction. This book shed light on the trauma and sociocultural pluralistic derangement that the people of Afghanistan have experienced, which is seen as a danger to the basic identities of collectiveness. The depressing and terrifying circumstances that Afghans face create an ever-present mark on readers' hearts and minds. Social groups impose boundaries on solidarity during the painful formation process, leaving people to suffer in solitude. The horrific state of affairs among Afghans is revealed by the eerie account of events. This debut's narration, which narrates the story of two characters, Amir (of the Pashtun elite class) and Hassan (of the Hazara caste, the lower caste), tends to be both exuberant and moving at the same time. Using the conceptual ideas of narrative and emotional empathy by Suzanne Keen, Jeffrey C. Alexander and Adam Smith, the theory of Cultural trauma and Collective identity will have been used as a tool to analyse this debut that is being discussed. Using the critical discourse analysis technique, the researcher will attempt to investigate the emotional empathy and multiplex derangement and trauma of childhood in fiction.

Keywords: Emotional Empathy, Narrative Empathy, Derangement and Trauma, Cultural Upheaval, collective identity

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1. Introduction

The purpose of this research is to apotheosis the emotional empathy and the multiplex derangement of childhood in "The Kite Runner". It's accentuate to show how war negatively affects children. Emphasizing on emotional empathy, a reader will be able to make a relation between the character and world and understand what is actually life-taking war is. Emotional empathy is an act of experiencing others' feelings, it makes readers feel what the characters are feeling at a particular time. This is not at all good for children because they are experiencing the worst time of their life not only among themselves but with the world which is full of disaster. The war completely changes their mood and makes them disabled to forget those life-lasting events. The evil faced by children of war-stricken Afghanistan is just an example of how unfair life is. This study is not only about the current situation of Afghan children but also a part of the collective identity of Afghans. By comparing the current situation of Afghan children with the life of Amir and Hassan, the story is an archetype of the modern world of war-affected children. This is an archetype because the author himself mentioned in his interview that he wrote this story by reading news that a couple of Hazara refugees were killed in a road rage.

Moreover, it's a story of all the Afghans who are living outside the country. They still can't forget their forsaken country and are living a life of a lower-middle class amidst the people of alien culture. Then it's the life of the author himself, driving out of the country at a very young age and looking at the miserable conditions of refugee life of his father. This is common to all those who have lived the war-stricken life in their childhood. These children had no happiness and no hopes. According to the author himself, the one thing he wants to convey from this story is not the selfishness of Amir, but a psychological and historical portrait of what has happened to Afghanistan for the past thirty years, and to show what this war has done to Afghan culture and its people. So *The Kite Runner* is a story belonging to every Afghan alive. This study will relate the various parts of the story to the current Afghan situation and prove how it's a story of all Afghans and their collective identity. *The Kite Runner* provides valuable insights into the effects of cultural upheaval and collective identity on young individuals. (Lamm et al., 2019)

The book written by Khaled Hosseini, *The Kite Runner*, is well known. It was published by Riverhead Books in 2003 and remains a timeless classic of contemporary literature. *The Kite Runner* is a story about a Pashtun boy named Amir and his friend/servant (and illegitimate half-brother). The story revolves around Amir's reluctance to aid Hassan when he sees Hassan in a critical situation; since then, on, everything Amir does is

influenced by his sense of guilt. The setting of this book is significant because it portrays a time of political and social unrest in Afghanistan. The mission to escape this tempestuous climate by fleeing to America is the backdrop of the book. In this book, Hosseini portrays a wide range of reactions and emotions that children, whose parents have been diagnosed with a life-threatening disease, endure. He does this by developing the characters and the events that take place in the story. Although this is not the main focus, it is still an element that carries a large significance. By using knowledge of these emotions that children experience, it is possible to better understand how their lives are impacted and ways to ease their pain. This, in fact, is the purpose of emotional empathy. By taking the time to put oneself in another's shoes and effort to understand how they are feeling, one can better comprehend the situation and provide comfort in the most effective way. Emotional empathy is the path to compassionate understanding. Understanding the pain and suffering of the children in *The Kite Runner*, one can then apply it to the tools of understanding emotional empathy, with hopes of imparting the warmest sympathy and fraternity to the child in efforts to alleviate the pain they are enduring in their own formed class difference culture.

Hassan's character is described as being the loyal and genuine companion of Amir, the novel's hero, and the son of a prosperous merchant. His central attribute is unwavering loyalty and the novel centers around the rape that he suffers and how this affects his relationship with Amir and Amir's moral values. The horrible scene of rape not only shakes but also make the reader to ponder on the multiplex derangement and traumatic conditions of children in war torn region.

In 1975 of Afghanistan, Amir and Hassan are simply two children who live in the same house, but due to ethnic differences, they do not attend school together. They exist in different social realms yet face the same sorrowful future. Hassan is the son of Amir's father's servant and is a victim of racism lasting generations: the same racist brand endured by generations of Japanese in America during WW2. Even though they are confronted by continual cycles of danger and disheartening times, there is evidence of empathy expressed by both boys, showing much ability to mirror each other's feelings and understand the other's position at that point in time. Amir shows concern for the fairness of Hassan's predicted fate, and in contrast to this, Hassan is concerned with protecting Amir to the extent of breaking the rules set by the severity of his father. This particular event was life-threatening and the cause of much emotional trauma, with both boys understanding full well the consequences yet doing it regardless.

Only a few works of fiction have managed to clarify the heart-wrenching scenario of children suffering in the same way as "The Kite Runner". This article aims to study the novel in much greater depth, mainly focusing on the central figure, the young boy who later grows up to tell the tale of his rough childhood. The objective is to investigate the ways in which he is 'emotionally traumatized' and the phase of 'multiplex derangement of childhood' they go through, which studies childhood as a time where children are fighting in a hostile, unsafe, and unpredictable world.

2. Literature Review

The general consensus is that emotional empathy is the ability to feel and react compassionately to another person's emotional condition, such as melancholy (Spreng et al., 2009). It entails having an emotional reaction that is suitable for the circumstances and other people's expressed feelings (Gonzalez & Rodriguez, 2021). Developing a true connection with people and comprehending their emotions requires this type of empathy (Stepien & Baernstein, 2006).

Navigating the intersection of emotional empathy and cultural trauma and multiplex derangement in childhood is a delicate and crucial task. Understanding how these two elements interact can provide vital insights into a child's emotional development and psychological well-being. Emotional empathy involves the ability to understand and share the feelings of others. In the context of cultural trauma, this can be particularly challenging as children may be exposed to experiences that are deeply rooted in the collective history of their culture or community. These experiences can shape their sense of identity, belonging, and emotional responses to the world around them.

The ethical conundrums presented in the traumatic and multiplex derangement writings often resemble those faced by trauma survivors. Two to six adverse childhood experiences with emotionally empathetic are included in the storylines of each of the five novels. The characters in these books evoke strong feelings of empathy in the reader. The following is a summary of these scores: *One Amazing Elephant* (Nurturing Abuse and Ignorance); *The Thing about Leftovers* (abuse of phraseology, assault, neglect, and separation or divorce of parents); *All Rise for The Honourable Perry T. Cook* (neglect, parent separation/divorce, and family incarcerated); *The Secret Sheriff of Sixth Grade* (many instances of neglect, parent separation/divorce, abuse towards mother, substance abuse, and mental illness/suicide); and *Finding Perfect* (parent separation/divorce and mental illness/suicide) are all designated to rise emotional empathy.

One of the novel by High makes the reader feel emotionally empathetic towards Lily and Queenie. Two perspectives are presented in the book *One Amazing Elephant* (High, 2017): Lily's and Queenie Grace's.

Following her grandfather's death, Lily travels to Florida and makes friends with Queenie Grace, his elephant. Mike, Lily's mother's boyfriend, treats the elephant cruelly.

"He takes the cigarette from his mouth, pinches it between his fingers... "It looked like he touched the cigarette to the elephant's skin," I whisper (p. 89). Truilla, Lily's mother, tries to justify Mike's violent and abusive behaviour throughout the narrative. "He had it rough. Remember, his mother pushed him down the steps? Pulled his hair and stuff? His childhood was tough" (p. 110). Mike not only burned Queenie Grace, he hit her as well. "And then Mike smacks me. I have never before been hit. I've been burned, and I've been spurred. But I've never been hit, not here" (p. 147). Lily and Queenie Grace both shiver physiologically anytime Mike gets close because they are afraid of him. It seemed to Lily that her mother prioritised Mike's happiness over her own. What was to stop him from injuring her too, if he could hurt an animal?

There is ample evidence from research to suggest that a person's experiences during childhood, adolescence, and adulthood can be permanently impacted by trauma or tragedy. A child's capacity to develop love connections, express their feelings, and maintain excellent mental and physical health is negatively impacted by emotional abuse, and emotionally unstable persons are more likely to suffer it as adults. The development of depression, borderline personality disorder, and other mental health illnesses later in life is more common in young persons who have encountered multiplex derangement and trauma.

An investigation into adult empathy levels, with a focus on those who had and had not suffered childhood multiplex derangement and trauma, was reported in a 2018 study by Greenberg et al. The researchers discovered that in two distinct groups of adults, those who had been through early-life trauma tended to exhibit higher levels of empathy—particularly emotional empathy—than those who had not. Furthermore, compared to individuals who encountered fewer traumatic situations, those who had undergone more severe trauma and derangement showed greater empathy.

3. Research Methodology

Social neuroscience specialists have developed two concepts in an attempt to better understand empathy. The first idea, dubbed Simulation idea, according to Psychology Today, suggests that empathy is possible because, when witnessing another person go through an emotion, we simulate or represent that same experience in ourselves in order to understand what it's like.

Various scientists have stated that Simulation Theory stands in direct opposition to the other scientific explanation for empathy. Theory of mind, according to psychology magazine Psychology Today, is the ability to "understand what another person is thinking and feeling based on rules for how one should think or feel." This theory suggests that people can comprehend the mental states of others by using intellectual thought processes. According to this theory, individuals can predict or explain the actions of others by developing beliefs about how people behave.

Given their emphasis on the emotional state of the target as the main source of empathy, many of the existing empathy mechanisms are unable to adequately explain nonmatching. The spectator won't experience any vicarious emotions if the target doesn't exhibit any. The Theory of Moral Sentiments by Adam Smith (1759/2002) presented an alternative viewpoint.

Even our sympathy with the grief or joy of another, before we are informed of the cause of either, is always extremely imperfect. General lamentations, which express nothing but the anguish of the sufferer, create rather a curiosity to inquire into his situation, along with some disposition to sympathize with him, than any actual sympathy that is very sensible. The first question which we ask is, What has befallen you? Till this be answered, though we are uneasy both from the vague idea of his misfortune, and still more from torturing ourselves with conjectures about what it may be, yet our fellowfeeling is not very considerable. Sympathy, therefore, does not arise so much from the view of the passion, as from that of the situation which excites it [emphasis added] (pp. 14–15).

(Smith refers to "fellow-feeling"—what we mean by empathy—using the term sympathy because the word empathy did not exist in the English language when he wrote this.)

Put another way, Smith contends that our interpretation of the other person's circumstances determines our ability to feel empathy rather than our perception of the other person's mood. If this is the case, then nonmatching emotional reactions become irrelevant because the observer's emotion can be any feeling that the observer perceives the target to be experiencing, depending on how they understand the target's circumstances. We can link empathy to emotion theory by utilizing Smith's emphasis on how we understand the circumstances of others, which meshes well with appraisal theories of emotion.

It is common for readers to feel a stylistic empathy with characters, which is known as narrative empathy. According to (Keen, 2006; Keen, 2010), narrative empathy is "the psychological process whereby recipients of narrative texts grasp and vicariously experience what they perceive are characters". Alexander further argues that prior to interpretation, events have no intrinsic meaning, hence cultural trauma analyses should examine how occurrences are seen as traumatic rather than assuming meanings that are obvious (Alexander et.al, 2004, p.11).

Due to this, attention must be drawn to the ontological "gap between event and representation," where cultural trauma manifests as a conflict between interpretations of the meaning of the events (Alexander et al., 2004, p. 11). According to him, carrier groups play a crucial role in this process since they are in charge of creating a captivating story, or "master narrative," and communicating interpretations to the larger community (Alexander et. al, 2004, p.12).

4. Text Analysis

"The Kite Runner" was so hard to read because it was so exceptionally painful. This book made me so sad! I felt helpless and angry and there were times I actually was more than just tempted to stop reading. Some of the chapters were just too hard to bear and the book touched me in a way I can't even describe. It did something with me... and I'm still not sure..." (The Sassy Library Fox)

Khaled Hosseini's book "The Kite Runner" follows Amir, the protagonist, on a trip that highlights many aspects of empathy. The novel illustrates how empathy is important in forming relationships and affecting choices through the interactions with other characters, especially Hassan (Aruta et al., 2022). Throughout the narrative, Amir's emotional reactions and choices highlight the intricacies of emotional empathy and its bearing on moral and personal development. Moreover, emotional empathy is a feeling of connection and taking stock that results from both cognitive and affective processes; it extends beyond simply comprehending the emotions of others (Tan et al., 2021). As exemplified in "The Kite Runner," this heightened degree of empathy emphasises the significance of heartfelt concern and emotional involvement in developing deep connections and comprehending the perspectives of others (Tan et al., 2021).

The snippet says "His shirt was torn and his face bloody... I couldn't take my eyes off him" (p.78) demonstrates the narrator's stark cognizant of the other character's physical condition, which suggests that they are experiencing apprehension. This emotional response is consistent with the idea of emotional empathy. The character's bleeding face and ripped shirt are vividly described, making the narrator feel a bloated and fretting. The inability to turn away shows a strong emotional response to the pain of the other character, indicating empathy. The narrator's increased emotional awareness and connection to the suffering and vulnerability of the other character are characteristics of this emotional empathy.

The expression "I couldn't take my eye off him" expresses empathy and an emotional connection to the suffering of the other character. The narrator's reluctance to look away suggests that the person in distress is having a significant emotional impact and that they genuinely care about their own security. This emotional reaction shows a deep emotional connection and comprehension of the other character's situation, going beyond simple observation. Additionally, the scene's emotional empathy is strengthened by the inclusion of sensory details like the blood-stained face and ripped shirt. The narrator and readers get a visceral reaction to these descriptive details, which strengthens their emotional bond with the distressed character. The narrator's and the reader's emotional empathy are enhanced by the rich visuals and it accentuates how important emotional interaction is to comprehending and addressing other people's emotions.

The expression reads, "Sometimes, in those pre-dawn hours, I imagined I could hear Hassan's voice. For you, a thousand times over." (p. 83) demonstrates the depth of Amir's compassion and emotional attachment to Hassan, his childhood pal and servant. The phrase "a thousand times over" is repeated, highlighting the lengths Amir will go to in order to demonstrate his love, devotion, and allegiance to Hassan. This quotation exemplifies emotional empathy in a number of ways. As Amir says he would do everything for Hassan, it first shows that he has a great deal of concern and care for him. This feeling is more than just a comprehension of Hassan's feelings; it is an authentic emotional reaction that motivates Amir to put Hassan's pleasure and well-being first. Second, the statement "For you" emphasises how altruistic emotional empathy is. Amir appears to genuinely want to help and console Hassan because all of his attention is on him. This selflessness, which entails placing oneself in another person's shoes and acting in a way that gives the other person's wants and feelings priority, is a crucial component of emotional empathy. Furthermore, the mental image of hearing Hassan's voice in the early morning hours raises the possibility of a strong emotional bond that goes beyond actual physical proximity. Amir's emotional empathy for Hassan endures despite their physical separation and the passage of time. This emotional connection demonstrates the resilience of empathy and compassion in the face of difficulties and adversity.

The quote "His eyes fluttered open... They were the blue of the Afghan sky... and the unreadable eyes of a fourteen-year-old" (p.236) captures an emotionally empathetic moment. The character's eyes are described as "the blue of the Afghan sky," which suggests a strong emotional bond with his native country and a sense of connection to the character's surroundings. The reference to the eyes being "unreadable" alludes to a depth of feeling and experience for the character, underscoring the complexities of human feelings and the difficulties in completely comprehending and empathising with other people (Duan & Hill, 1996).

The scrutiny of these lines explores the character's emotional range and shows how his gaze combines mystery and familiarity. In addition to creating a striking scene, the contrast of the eyes to the Afghan sky also suggests a strong emotional bond with the character's past, both personally and culturally. A level of intricacy is

added by the mention of the eyes being "unreadable," suggesting that even with the visual clues, full emotional understanding could necessitate a greater degree of empathy and insight into the character's inner world (Morelli et al., 2015).

"I looked at the round face in the sleeping bag and the tuft of brown hair... and my heart felt like it was going to burst" (p.393) expresses a strong sense of empathy and emotional connection to Sohrab (the son of Hassan). The depiction of the round face and brown hair tuft arouses feelings of sympathy and concern, suggesting that the viewer is experiencing a strong emotional reaction. According to Duan and Hill (1996), affective empathy is a theoretical framework that helps explain emotional empathy by positing that emotional empathy is the ability to respond to another person's feelings with similar feelings. Amir is experiencing a wave of emotions in this situation, as evidenced by the sensation of his heart about to break through the skin. The observer is demonstrating a complex interaction of cognitive and affective empathy by focusing on the nuances of the round face and brown hair in addition to visually experiencing the scene. He is also mentally processing it and emotionally reacting to it.

In addition to emotional empathy, multiplex derangement and trauma of childhood is quite shrieking theme of the novel. Adverse experiences or events that happen during childhood and have a long-lasting effect on a person's emotional, psychological, and social well-being are referred to as childhood trauma. Childhood trauma is a recurring issue that affects the lives of the characters in Khaled Hosseini's book "The Kite Runner," especially Amir and Hassan. The characters' growth, relationships, and personal challenges are significantly impacted by the abrupt and severe impacts of childhood trauma. Both Amir and Hassan, two of the book's characters, experience severe childhood traumas that have an irreversible effect on their lives. Their sense of remorse, shame, and inner struggle follow them into adulthood as a result of Amir betraying Hassan and the events that follow.

The horrific occurrence that Hassan went through was not the only horrific incident in the novel's string of child abuse incidents. The horrific incident that starts a chain of unfortunate events that ultimately impact and change Hassan's half-brother and son's lives is his rape. To assist readers prepare for the shocking event, there are several clues that hint at his imminent disaster, so expanding their "horizon of expectations" in the Jaussian sense.

He takes Hassan's hand first, strokes the palm with one hornlike fingernail, round and round, round and round. The finger then floats to Hassan's face and makes a dry, scratchy sound as it slowly traces the curve of his cheeks, the outline of his ears. The calloused pads of his fingers brush against Hassan's eyes. The hand stops there. Lingers. A shadow passes across the old man's face. Hassan and I exchange a glance. The old man takes Hassan's hand and puts the rupia back in Hassan's palm. (P. 74)

Hassan becomes a victim of "child-on-child sexual abuse" after being taken in by a bully whose only motivation is an insatiable desire for dominance. The nasty child feeds his deflated ego by punishing the boy who has challenged his authority while trying to save his friend because he is obsessed with keeping up his image as an unstoppable leader. He let his vocal Hitlerian instincts to run wild, targeting the marginalised Hazara population as their target. Assef's attempt to establish his complete dominance which he learns from his societal culture and control over the defenceless boy by the sexual abuse of his classmate is a response to the assertion that ethnic cleansing is the "final solution" to "purify" the Pashtun homeland. This act of sexual aggression is the physical manifestation of his racial beliefs and perverse fantasies. This cultural upheaval and trauma lead the lower class to search for their collective identity.

The monstrous aggressor objectifies the defenceless boy, whom he views as nothing more than a tool to mark his territory and reclaim his position that had previously been threatened by the boy's refusal to back down, disregarding the child's feelings and dehumanising his victim. Apart from its discriminatory aspect, the young offender's offence assumes an additional dimension that intensifies the victim's suffering. In fact, Assef's accomplices, Wali and Kamal, witness the sexual offence. By holding him firmly to allow the "Ear Eater," as Assef is nicknamed, to feed his "sense of manhood," as he views the assault as confirmation of his masculinity, they further stress Hassan's sense of violation by their involvement in the rape (Hosseini 42).

Not only does the reader learn that the protagonist has surreptitiously witnessed the crime, but it also reveals that Hassan is fully aware that the friend for whom he willingly risked his life has not made an effort to save him. This is another noteworthy development resulting from Amir's gradual disclosure of the circumstances surrounding Hassan's rape. Thus, the victim's initial emotional reactions to the experience range from embarrassment and shame to helplessness, disillusionment, and mistrust. According to the fundamental meaning of the word trauma, the victim of the rape suffers both bodily and psychological harm as a result of the perpetrator's crime. The verbs used to describe his quaking due to the injuries really emphasise the serious physical damage the pervert "sociopath" inflicted upon him.

He began to say something and his voice cracked. He closed his mouth, opened it, and closed it again. Took a step back. Wiped his face. And that was as close as Hassan and I ever came to discussing what had happened in the alley. I thought he might burst into tears, but, to my relief, he didn't, and I pretended I hadn't heard the

crack in his voice. Just like I pretended I hadn't seen the dark stain in the seat of his pants. Or those tiny drops that fell from between his legs and stained the snow black. "Agha sahib will worry," was all he said. He turned from me and limped away. (p. 78)

The titular kite runner, Hassan, soon succumbs to depression and begins exhibiting signs of limited PTSD (post traumatic stress disorder). It's true that Hassan becomes estranged from his immediate environment after experiencing sexual abuse. He purposefully avoids getting into a fight with Amir, who has been a willing accomplice in his abuse. His main line of defence against the bitterness of what he has gone through is escapism via oversleeping. In fact, their old rhythm is upended, and the peace of their early years vanishes into the mounting stress of betrayal, disappointment, and guilt. Hassan begins to heal and get back to his old routine bit by bit. He keeps getting turned down when he tries to talk to Amir because he is mired in regret and self-blame. The playmates' tight friendship steadily weakens until it is finally broken when Hassan leaves after being wrongly accused of stealing. Given a comprehensive overview of Hassan's life, the reader is likely to conclude that he has triumphed over his circumstances and undergone a protracted healing process. Several clues point to his recuperation. In fact, this is implied by Rahim Khan's account of his contented marriage and his wife's apparent high regard for him: "She was a shy woman, so courteous she spoke in a voice barely higher than a whisper and she would not raise her pretty hazel eyes to meet [his] gaze. But the way she was looking at Hassan, he might as well have been sitting on the throne at the Arg". (p. 205-206).

Beyond the concepts of scapegoating and sacrifice, Hassan is frequently compared to Ismail, Ibrahim's son, who sacrificed himself as a scapegoat in obedience to God's orders, in the biblical parallel where he is referred to as "the lamb" and in the Koranic analogy. The complete surrender exhibited in his reaction to Assef's sexual assault as a "absent witness," a victim whose psychological trauma is etched before they are ready to absorb it, is changed by the redemptive power of forgiveness, acceptance, and reconciliation. In contrast to his friend, the Judas-like figure of the traitor who betrays his friend and descends into self-flagellation, Hassan actually emerges as a dignified figure, a Christ-like hero, a saviour who manages through altruism and loyalty to ensure the triumph of love over hatred and reach reconciliation.

I ran because I was a coward. I was afraid of Assef and what he would do to me. I was afraid of getting hurt. That's what I told myself as I turned my back to the alley, to Hassan. That's what I made myself believe. I actually aspired to cowardice, because the alternative, the real reason I was running, was that Assef was right: Nothing was free in this world. Maybe Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? The answer floated to my conscious mind before I could thwart it: He was just a Hazara, wasn't he? (p. 77)

Investigating Amir's upbringing and character will probably reveal the various elements that contribute to the overwhelming terror he feels when he sees his friend being raped. In fact, Hassan has always appreciated Baba's fatherly affection, and the boy has always envied his playmate for having his father's attention and admiration—a privilege he has always yearned for despite working as the family's servant and coming from an ethnic minority that is perceived by society as intrinsically inferior. Amir's kite, the trophy from the kite tournament, is his only hope of winning his father around, even though doing so will entail suffering terrible repercussions. He is seeking his father's favour in vain. The child doesn't realise the seriousness of the situation until he goes home with the kite.

In fact, Amir's attention is drawn to the kite—which represents the chance to win his father's approval—when he first sees Hassan following the attack. His response upon seeing him emphasises this: "He had the blue kite in his hands; that was the first thing I saw. And I can't lie now and say my eyes didn't scan it for any rips. His chapana had mud smudges down the front and his shirt was ripped just below the collar. He stopped. Swayed on his feet like he was going to collapse (p.78). Amir doesn't cease to be fascinated by anything and stops enjoying his father's pride until he has gradually come to terms with the horrific incident. After experiencing trauma only "belatedly," in the meaning of the Caruthian tradition, the youngster at last grasps the full extent of his loss. Because of Hassan's disengagement from his life, he feels empty and vacant, which changes how he sees himself. The child is plagued by a crippling sense of guilt that keeps him from living a normal life. His symptoms of post-traumatic stress disorder include chronic insomnia, losing interest in the activities he used to enjoy, avoiding contact with Hassan, whom he views as his own victim, shame, embarrassment, and an overwhelming sense of guilt.

5. Conclusion

In conclusion, using the theoretical framework of cultural upheaval and collective identity, the researcher has attempted to investigate *The Kite Runner* from the conceptual perspective of emotional empathy. This theoretical deduction about the importance of empathy to fostering improved intergroup relations is mirrored in the narrative events of *The Kite Runner*. Through the examination of the novel's characters and their relationships, the researcher has tried to see the effects of successful and failed empathy in the process of reconciliation between groups that have a history of conflict and injustice.

By studying emotional empathy and multiplex derangement of childhood in literature allows us to recognize the importance of culture in shaping emotional development. It also highlights the need for research that considers the variety of contexts in which emotions develop and are socialized, as well as the importance of educators having the knowledge and skills to support children's socio-emotional well-being in diverse cultural contexts. This understanding of cultural influences on emotional development can also inform interventions and support systems for children who have experienced upheaval or trauma. By acknowledging the impact of culture on emotional expression and interpretation, educators and caregivers can tailor their support to meet the specific needs of children from diverse backgrounds.

Additionally, the recognition of the role of culture in emotional socialization emphasizes the importance of creating inclusive and culturally responsive learning environments where all children feel valued and understood. Further research in this area could provide valuable insights for the design of effective interventions and policies that promote the socio-emotional well-being of children across diverse cultural contexts. This article also underscores the significance of fostering cross-cultural understanding and empathy, not only in educational settings but also in broader social and community contexts. By promoting an appreciation of diverse emotional experiences and socialization practices, society can work towards creating more inclusive and supportive environments for all children.

Furthermore, a deeper exploration of how cultural upheaval and collective identity intersect with emotional empathy and childhood derangement in various literary works can provide a nuanced understanding of the complex dynamics at play. By delving into diverse narratives and perspectives, it can be gained valuable insights into the multifaceted ways in which cultural, historical, and individual factors shape emotional development and resilience in children.

As we continue to expand our knowledge in this field, it is imperative to engage in interdisciplinary collaborations that draw on insights from literature, psychology, sociology, and education to inform comprehensive approaches to supporting children's emotional well-being and development. By embracing a holistic and culturally sensitive framework, we can strive towards creating a more empathetic and inclusive society that values and nurtures the emotional richness of every child's experiences.

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